

## Lansburgh & Bro.

### Special Clearing Sale

—OF—

### Odds and Ends

—IN—

### Blankets, Comforts, Etc.

Today we inaugurate a clearing sale of all the odds and ends in Blankets, Comforts, Spreads, Pillows, etc., and to dispose of same as speedily as possible we have marked them at astonishingly low figures. If you are in need of anything in this line, we'll guarantee to please you.

We also offer a reduction of 10 per cent on all Bath Robes, Down Comforts, Merri's Health Comforts, Lap Robes and Horse Blankets. Do not delay.

(Blanket Dept.—3d floor.)

## Lansburgh & Bro.

420, 422, 424, 426 7th St.

## A Week of Bargains.

Christmas selling has played havoc in our stock. In almost every department we find broken lots and odd pieces. These we wish to dispose of at once, and to that end have reduced their prices to less than cost makes. The value is just as great to you as simply waiting to begin the New Year with complete lines.

## We Give You Credit Just the Same.

No matter how greatly prices may be reduced our equal offer of credit remains the same. Take what you want and then tell us how you can pay. A bill is given each week or month in all we sell. Then a penny is added for this privilege. There are no rules or interest.

All carpets made, lined, and laid free—no charge for waste in matching.

## Grogan's

### Mammoth Credit House.

817-819-821-823 7th St. N. W.

Between H and I.

## CHRISTMAS PLANTS AND FLOWERS.

### Special Azaleas, Cyclamen.

Collection Unexcelled—Prices Unequaled.

J. R. FREEMAN, 612 13th St. S. E.

## PIANOS TO RENT.

E. F. DROOP & SONS.

925 PENNA. AVE. nos. 11-12

## KING'S PALACE

### New Department Store.

BIGGEST BARGAINS IN TOWN.

818-814 7th St. 715 Market Space.

Gen's Silk Initial Handkerchiefs, worth 10c.

Eisenmann's, 506 7th St. Tel. 1924-1926 Pa. Ave.

Tuesday's Special—60c and 40c.

Chocolates reduced to 25c.

Atlantic City Candy Co., 402 N. W. St. de 26, 27m

The Johns Hopkins Concert.

At the National Rifles' Armory this evening the Johns Hopkins Glee, Banjo and Mandolin Clubs will give an enjoyable concert.

The club, Karl Jungbluth, '98, is leader of the Glee Club. J. Girvin Peters, '98, directs the Banjo and Mandolin Clubs, and J. H. King, '99, with E. S. Bruce, '99, manages the organization. The soloists are Frank Taylor, Mr. Lindley, Mr. Turnbull and Frank Clumer. The patronesses for tonight's concert are: Mrs. Boardman, Mrs. Horstman, Mrs. Chastard, Mrs. McComas, Mrs. Edward Douglas White, Mrs. Spaulding, Mrs. John Lindsey Morehead, Mrs. Lester, Mrs. Elthorn Hutchins, Mrs. Mattingly, Mrs. Thomas Nelson Page, Mrs. Morgan, Mrs. Leech, Mrs. Ashton, Mrs. Vance, Mrs. John McLean, Mrs. Washington McLean, Mrs. Bayne, Viscountess de Silhouette, Mrs. Munn, Mrs. Fairfax Harrison, Mrs. Wallace, Mrs. Washington, Mrs. Westinghouse, Mrs. Foulke, Mrs. Richardson, Mrs. E. N. Dufferin, Mrs. Beale, R. Howard, Mrs. C. Emory Smith, Mrs. Gage, Mrs. Griggs, Mrs. Hale, Mrs. Hitt, Mrs. Alger, Mrs. Fuller, Mrs. James M. Johnson, Mrs. Henry Johnson, Mrs. Hay, Mrs. Henry May, Mrs. A. P. Gorman, Mrs. Chastard, Mrs. Acosta, Mrs. Riggs, Mrs. Hinckley, Mrs. Blair Lee, Countess d'Estévez, Mrs. Wadsworth, Mrs. Patton, Mrs. Gole, Mrs. M. A. Hanan, Mrs. Bradley, Mrs. E. P. Bingham, Mrs. Robert Craig, Mrs. George Mitchell, Mrs. C. De Witt Wilcox, Mrs. Murray Addison, Mrs. John Henry Martin, Mrs. Cotton.

## ARE CANCERS CURABLE?

50,000 persons die annually in the United States from this dread disease because of a want of knowledge by physicians generally to cure it, but it can be cured as well as any other disease by one who knows how to treat it. If you have a tumor don't wait until it gets in the glands of the arm or neck and cannot be cured, but have it attended to at once. The lip, cheek, nose, and breast are common seats of the disease. See, allow the knife to be used. CHARLES ALLEN, M. D., No. 1220 G St. S. W. de 13-1

## SOCIAL AND PERSONAL

### Mrs. Mattingly's Reception in Honor of Mrs. Paine.

### OTHER TEAS AND DANCES

Mrs. Jones's Tea in Honor of the Christmas Home Coming of Her Son—Club Dance at Lathrop Hall—Miss Wilson's Christmas Party at Rauscher's—Entertainments Today

Society was present en masse at the reception given yesterday afternoon from 4 to 6 o'clock by Mrs. William F. Mattingly in honor of her recently married daughter, Mrs. Robert Treat Paine. The house, strikingly handsome in dark mahogany and black lace, received the guests near the door of the first drawing room. Beside her stood the young bride wearing an exquisitely dainty gown of white silk net over white silk and with an aigrette fastened in her dark brown hair.

Miss Helen Long, the daughter of the Secretary of the Navy, and Miss Genevieve Mattingly, the young daughter of the house, presided at the tea table, which was adorned with a beautiful arrangement of poinsettia blossoms and illuminated with candles burning under shades of lilac silver and crimson.

The house was decorated throughout with Christmas garlands, poinsettia blossoms and roses, and was filled throughout the receiving hours with a brilliant company that represented the various phases of the capital's social life, official, diplomatic and residential.

Mr. and Mrs. Paine returned a day or two ago from a wedding trip that included a visit to Havana, and will make a brief stay at the home of the bride before going to the home of the groom in Boston.

Another attraction in the social world yesterday afternoon was the handsome residence of Dr. and Mrs. John D. Jones, which was thronged with friends to welcome the host and hostess back to Washington, after their extended absence abroad, and also to meet their son, Mr. Martin P. Jones, of Morristown, N. J., whose Christmas home-coming was celebrated by Mrs. Jones with a tea from 2 to 7 o'clock.

Mrs. Charles C. Lancaster, with her two young sons, left yesterday for Chestnut Hill, near Philadelphia, to spend the holiday week with her mother, Mrs. Samuel J. Randall.

Mrs. Mercer, who is now at her country home near Frederick, Md., will shortly visit Washington en route to Cuba, where Capt. Carroll Mercer is now stationed.

Mr. George Xavier McLaughlin has been appointed the Harvard representative of the Choate Club to the national convention of the J. A. S. legal fraternity, which meets in Washington this week.

Mr. and Mrs. Thomas E. Townner have issued invitations for the marriage of their daughter, Fannie Estelle, and Mr. Joseph Lincoln Underwood, to be celebrated at 8 o'clock yesterday evening at Trinity M. E. Church in the presence of a number of relatives and friends. Mr. and Mrs. Frazzetta will be at home after January 1 at No. 724 Fourth Street southeast.

Mr. and Mrs. Charles G. Dulin will give a small party for young people this evening. Mr. Albert Dulin has been a guest during the holidays at Mr. Howard Rhodes, of Cambridge.

Miss Grace Cohen, 1139 Eighth Street northwest, will be at home to her friends this evening, when she will be assisted by her cousin and guest, Miss F. Sybil Cohen, of Wesley College, who is spending her Christmas holidays here.

Mrs. Ernest and Miss Ernest have been at Lakewood, N. J., since their departure from Washington.

Mr. Charles Pagan Lewis and his bride, formerly Miss Agnes Hale, are established at the Evergreens, Falls Church, Va.

Miss Mabel Hume will give a dance this evening in honor of her guests, Miss R. Corlies and Miss Helen G. Robinson, of Media, Pa.

Mrs. Gallaudet will give a tea this afternoon to introduce her daughter, Miss Gallaudet, at her home at Kendall Green, Pennsylvania Avenue and Seventh Street northeast.

Rauscher's will be the scene of another Christmas dance this evening, when the guests will be Miss F. Paine, who was one of the attractive brides of last year.

Miss Louisa Boone and Mr. Eugene French will be married at noon today at St. Patrick's Church.

Christmas was brought to a merry close for the 250 pretty maidens and their attendant cavaliers who danced the night away at the party given by Miss Daisy Wilson, at Rauscher's, last night. The young hostess was girlishly dainty and sweet in the white gown in which she made her debut at the party. The guests were seated at a long table of black satin, with a trained toilet of jet and a dog collar of black velvet. The Marine Band furnished a splendid program of dance number, the musicians' gallery being screened by a foliage of graceful palms.

The great ball room has been enlarged since last season by including the pink parlor, which was decorated with white and gold. The soloists are Frank Taylor, Mr. Lindley, Mr. Turnbull and Frank Clumer. The patronesses for tonight's concert are: Mrs. Boardman, Mrs. Horstman, Mrs. Chastard, Mrs. McComas, Mrs. Edward Douglas White, Mrs. Spaulding, Mrs. John Lindsey Morehead, Mrs. Lester, Mrs. Elthorn Hutchins, Mrs. Mattingly, Mrs. Thomas Nelson Page, Mrs. Morgan, Mrs. Leech, Mrs. Ashton, Mrs. Vance, Mrs. John McLean, Mrs. Washington McLean, Mrs. Bayne, Viscountess de Silhouette, Mrs. Munn, Mrs. Fairfax Harrison, Mrs. Wallace, Mrs. Washington, Mrs. Westinghouse, Mrs. Foulke, Mrs. Richardson, Mrs. E. N. Dufferin, Mrs. Beale, R. Howard, Mrs. C. Emory Smith, Mrs. Gage, Mrs. Griggs, Mrs. Hale, Mrs. Hitt, Mrs. Alger, Mrs. Fuller, Mrs. James M. Johnson, Mrs. Henry Johnson, Mrs. Hay, Mrs. Henry May, Mrs. A. P. Gorman, Mrs. Chastard, Mrs. Acosta, Mrs. Riggs, Mrs. Hinckley, Mrs. Blair Lee, Countess d'Estévez, Mrs. Wadsworth, Mrs. Patton, Mrs. Gole, Mrs. M. A. Hanan, Mrs. Bradley, Mrs. E. P. Bingham, Mrs. Robert Craig, Mrs. George Mitchell, Mrs. C. De Witt Wilcox, Mrs. Murray Addison, Mrs. John Henry Martin, Mrs. Cotton.

Miss Alice Vingling was the charming hostess of an "at home" at her residence, No. 22 H Street northeast yesterday afternoon. The house was trimmed throughout with Christmas garlands, and the parlors were tastefully decorated with flowers and ferns. Among the guests were the Misses Bessie and Nissey Moore, Miss Irene Rodler, the Misses Grace and Marian Vingling and Miss Alice Vingling, and Messrs. Murray, Graves, Boye, Jarvis and Vingling.

## CASTORIA.

Bears the Signature of *Chas. H. Fletcher*

## AT THE THEATERS.

### Lafayette—"Zaza."

"Zaza" is a great success—and a good play into the bargain. At the Lafayette Square Opera House last night an audience that included half the notables in Washington and ranked for its intelligence second to none that has attended local premieres waited nearly four hours for the purpose of hearing the last words of David Belasco's new offering, and then went away unweary. There were curtain calls after each act and enthusiasm that bore every mark of earnestness in between. Finally there were smiles when the author intended there should be smiles and tears when he wished for them. So "Zaza" is a great success.

—And a good play into the bargain. David Belasco is a master of stagecraft and a scholar regarding dramatic construction. He understands in its minutest detail the art of intensifying the power he wields, and of treating with lights and shades, parallels and contrasts, the subject matter he possesses. Accordingly, while it is not improbable that the version of "Zaza" given yesterday evening was more changed by fumigation than through adaptation, there is in every line and scene and incident a reminder of the playwright's skill.

The drama is a most audacious one, and still there is not a bit of vulgarity or sentimentality about the story, or any portion of it. The distinction is in that difference which lies between the where and that in which the properties are made to bow to art. The scenes in "Zaza" to which a proud might object have not been built around a course of lewdness, but the idea has been allowed to remain where it was found, because removal would mean a decrease in atmosphere and power. There is nothing about this product of art that is not artistic and not artistic and strong and wholesome.

As a matter of fact, the play is a succession of sermons. Sometimes these arguments are not those to which a Sunday school superintendent might subscribe and often they are quite contrary to the conventionalities, but they never cease to be indisputable and sincere. The teachings of "Zaza" are broad and convincing—above all they are not thrust upon one. But the spectator who watches and the auditor who hears may learn readily that which he does not desire to learn. From the first act does not deserve condemnation, that the weaker is not invariably the more blame-worthy, that some love is sacred without being sanctified, and that a man who is a hero's heroine has sinned without fault, has suffered without fairness and has sacrificed without formality. During the entire work one never loses his sympathy for Zaza. He finds excuses for her shortcomings and admiration for her virtues without stint. And when before the final curtain she gives up everything she has won so highly for the sake of principle, the moral finds vindication for its unbidden opinions.

The story of the vehicle warrants much of this. Zaza is a poor girl who has been left alone in the world at an early age—left to fight her own battles through the mire of the streets. From the first she is rescued by a convert ball singer who takes her in and permits her to acquire his profession. The theater-goer is first introduced to the girl at a provincial theater, where she has achieved a success—almost the more but partial because it has not brought her the affection of a man she worships. Before the background of the story is shown in this scene she meets this man and works with him. She tries to appeal to his manliness and to his susceptibility and finally to his love and more superficial passions. She wins and the two go to live together. Zaza's love for her idol never abates. She gives up her work and resigns herself to a life of domestic happiness. Displeased at this, her rescuer, her former manager—comes to the little place mistress and lover have taken in this country. He has discovered that the man is married and tells her so. The woman is aroused and longs for revenge. Zaza goes to Paris.

She has determined, upon arriving in this city, to ask for her husband's pardon and expose him before his wife. Accordingly she visits the place prepared for anything. There she has an interview with the husband, who is now a successful man in the city. In which her emotions contrast markedly with the stilted lines that have been given the younger. This concert hall scene is the most dramatic of the play. But the work has nothing about it that would especially appeal to the average person. There are some witty lines and some pretty music, but the greater part of the play is a succession of mere horseplay, and the melodies are mainly colorless and insipid. "The Telephone Girl" tells more of nothing and does not tell of anything. It is a play that has been built for the bald-headed old man, the callow youth and the gentleman who has been brought to the scene of poverty during the next six weeks. For the latest Casino production on route was reported to be a vulgar show, and the result of its reputation was a production of the same kind, but with the Christmas matinee, and evening performances.

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ter-evening Mrs. Carter was a clever woman; this morning she is a genius. She is ably seconded. Marie Bates personates Aunt Rose with humor and intelligence. Not only so, but her presentation of Mrs. Murphy in "Chimney Fadden" has made so great an impression as last night. Her impersonation was excellent. Charles Stevenson, who is the husband of Kate Claxton, gave a smooth and finished performance of the role of Dufrene, and Mark Smith could not have been equaled by anyone in the part of the wretched man who is forced to leave his wife. Albert Brumming, Hugh Toland, Mabel Howard, Anne Sutherland and Helen Thill were all good, while a host of others did all that was required of them. With a little pruning, with a little care, with a little time, "Zaza" will be a greater success and a better play than it seemed last night. And one cannot say more.

### Columbia—"The Wrong Mr. Wright."

"The Wrong Mr. Wright" was seen for the second time during a year at the Columbia last evening, with Roland Reed in the title role. Although Mr. Reed labored under the disadvantage of playing against strong attractions at other houses, and that in Christmas week, there was a good audience present and much applause. The vehicle offered is a clever light comedy, based on the work of the most comical and witty and entertaining from beginning to end, and the acting of the producing company is excellent.

In the disguised millionaire Mr. Reed has one of the best roles of his life, and is fully equal to it. Isadore Rush, as the charming female detective, has an opportunity to show some very clever work and to wear several captivating and artistic gowns. Her "coon" songs in the second act were received with great favor. The dancing of Albert Brumming, who also appeared as "The Right Mr. Wright," was another decided hit, while her acting is even more clever than her specialty. Mabel Florence, as Julia Bonds, the heiress disguised as a maid, looks demure and pretty, and furnishes some unusually bright bits, while Mrs. Mary Myers plays the conventional old maid with considerable originality. Charles Abbe, as Fred Bonds, and Charles Lottman, as Lottman, are attractive youthful heroes, and Sheridan Tupper, as the old bachelor, does some amusing comedy work. Charles Wynette is very clever in the role of the detective, and the few lines given the detective are well spoken by L. P. Hicks. The entire production is too well known for its worth to require more extended mention, but it is a force better acted by a better company has never been seen in this city. The greatest credit is due all concerned, and everyone who enjoys a good evening's entertainment should see "The Wrong Mr. Wright" this week.

### National—"The Telephone Girl."

The two audiences that assembled yesterday at the National for the purpose of witnessing Hugh Morton and Gustave Kerker's "Telephone Girl" could only have been made more profitable to Managers Rapsley, McLehman and Lederer in one way. If, by some process of inversion, the house could have been forced to assume a position in which the galleries would have become the orchestra and the seats therein orchestra chairs, none of these gentlemen would be likely to have much reason for complaint on the score of poverty during the next six weeks. For the latest Casino production on route was reported to be a vulgar show, and the result of its reputation was a production of the same kind, but with the Christmas matinee, and evening performances.

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## "Hecht's Greater Stores."

### Some leaders in domestics.

The Domestic Department has gone steadily to the front—until now it's second to none in the city. We have given folks a taste of low-selling that they've never known before—and they've shown their appreciation of our prices by the constantly-increasing patronage given us.

All-wool Elderdown, in cream and cardinal, good, worthful quality; per yard, for.....19c

Yard-wide, closely-woven Unbleached Muslin, the regular 6c grade, for.....3 1-2c

The well-known "Rival" brand of Bleached Muslin, fine quality, soft and wearing—in remnant lengths—which sells at 10c yard, for.....5c

"Wamsutta" yard and a half wide Bleached Muslin, in remnant lengths—from 1 to 5 yds., worth 15c yd., for.....6 7-8c

Claremont 9-4 Bleached Sheet, which sells everywhere at 23c, for.....15 3-4c

1,000 dozen of our special 81 by 90 hemmed and hand-torn and hand-ironed Bleached Sheets, 39c value, for 29 3-4c

1,000 dozen full size Pillow Cases, hemmed and hand-torn and hand-ironed, good quality—for.....4 7-8c

White Shaker Flannel—both sides alike—good quality—soft and fleecy, for.....3 7-8c

### Lively lining selling.

8c black and colored closely woven heavy twisted silesia, offered for.....4 3-4c

5c colored and black dress-makers' cambric for.....2 1-2c

10c imitation 1" cloth, in black and gray, for.....5 1-2c

15c figured plain black fancy waist lining for.....8 3-4c

20c high lustrous colored and black satin for.....12 1-2c

25c genuine silver sheen lining, in all colors, for.....15 3-4c

## HECHT & COMPANY,

513-515 Seventh St.

ful dance. The chorus is all feminine, pretty, for the most part young, oddly dressed, sings well, is cleverly trained and works as though it enjoyed labor. The production is a brilliant one.

### Academy—"The Count of Monte Cristo."

With the exception of Joseph Jefferson and his portrayal of Rip Van Winkle, there is probably no actor who is so identified with a single part and who is so well and favorably known throughout the country for his work in that part as is James O'Neill for his delineation of the title role in "The Count of Monte Cristo." The play itself has a charm that is indefinable and exerts an influence over all sorts and conditions of men. Almost as soon as a child begins to read it becomes familiar with Dumas's story and as the youngster grows older and becomes conversant with all the minor details of the novel interest becomes more and more intense and at last waxes into a desire to see so noted and so notable a dramatization.

A number of actors have attempted to play the role of the unfortunate sailor with indifferent results, the only one who has retained public favor being Mr. O'Neill. The offering has been the ban of the star's existence because he cannot act away from it. While a certain ability is required for success in the work, "Monte Cristo" is hardly as good a piece as some of the others the same actor has produced and there are many parts he plays better. For a number of years Mr. O'Neill has tried to drop the offering from his repertoire and get at something more to his taste, but that success has not permitted it, and the actor must abide by their decision. This year, however, he varies the general order of things by the production of two other plays.

As Edmund Dantes in "The Count of Monte Cristo," Mr. O'Neill always carries the interest and sympathy of his audience. He is probably the best romantic actor there is present on the stage now, although he some times dips into tragedy, he is at his best in this style of labor. So, his performance is one of the most graceful and most clever ever seen in this city. With few exceptions, his company is quite up to the standard set by the star.

One of the surprises of the day and one of the very best Christmas presents the Washington public could have received was in the appearance of Minnie L. Radcliffe, as Mercedes. Miss Radcliffe has a large clientele of friends in this city and enjoys the distinction of being one of the most versatile performers on the stage. She has appeared in almost every kind of work, in nearly all of the classic and has invariably given an artistic and painstaking rendering of her parts. As Mercedes she not only adds to her former triumphs but gives what is probably the best interpretation of the character ever seen in the Capital. Others in the cast, all of whom are excellent, are Edward Bruce, Fred Hartley, Mark Ellsworth, Aubrey Beattie, George Peters, Clara

With the exception of Joseph Jefferson and his portrayal of Rip Van Winkle, there is probably no actor who is so identified with a single part and who is so well and favorably known throughout the country for his work in that part as is James O'Neill for his delineation of the title role in "The Count of Monte Cristo." The play itself has a charm that is indefinable and exerts an influence over all sorts and conditions of men. Almost as soon as a child begins to read it becomes familiar with Dumas's story and as the youngster grows older and becomes conversant with all the minor details of the novel interest becomes more and more intense and at last waxes into a desire to see so noted and so notable a dramatization.

A number of actors have attempted to play the role of the unfortunate sailor with indifferent results, the only one who has retained public favor being Mr. O'Neill. The offering has been the ban of the star's existence because he cannot act away from it. While a certain ability is required for success in the work, "Monte Cristo" is hardly as good a piece as some of the others the same actor has produced and there are many parts he plays better. For a number of years Mr. O'Neill has tried to drop the offering from his repertoire and get at something more to his taste, but that success has not permitted it, and the actor must abide by their decision. This year, however, he varies the general order of things by the production of two other plays.

As Edmund Dantes in "The Count of Monte Cristo," Mr. O'Neill always carries the interest and sympathy of his audience. He is probably the best romantic actor there is present on the stage now, although he some times dips into tragedy, he is at his best in this style of labor. So, his performance is one of the most graceful and most clever ever seen in this city. With few exceptions, his company is quite up to the standard set by the star.

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